CARLOS SALZEDO

Scintillation

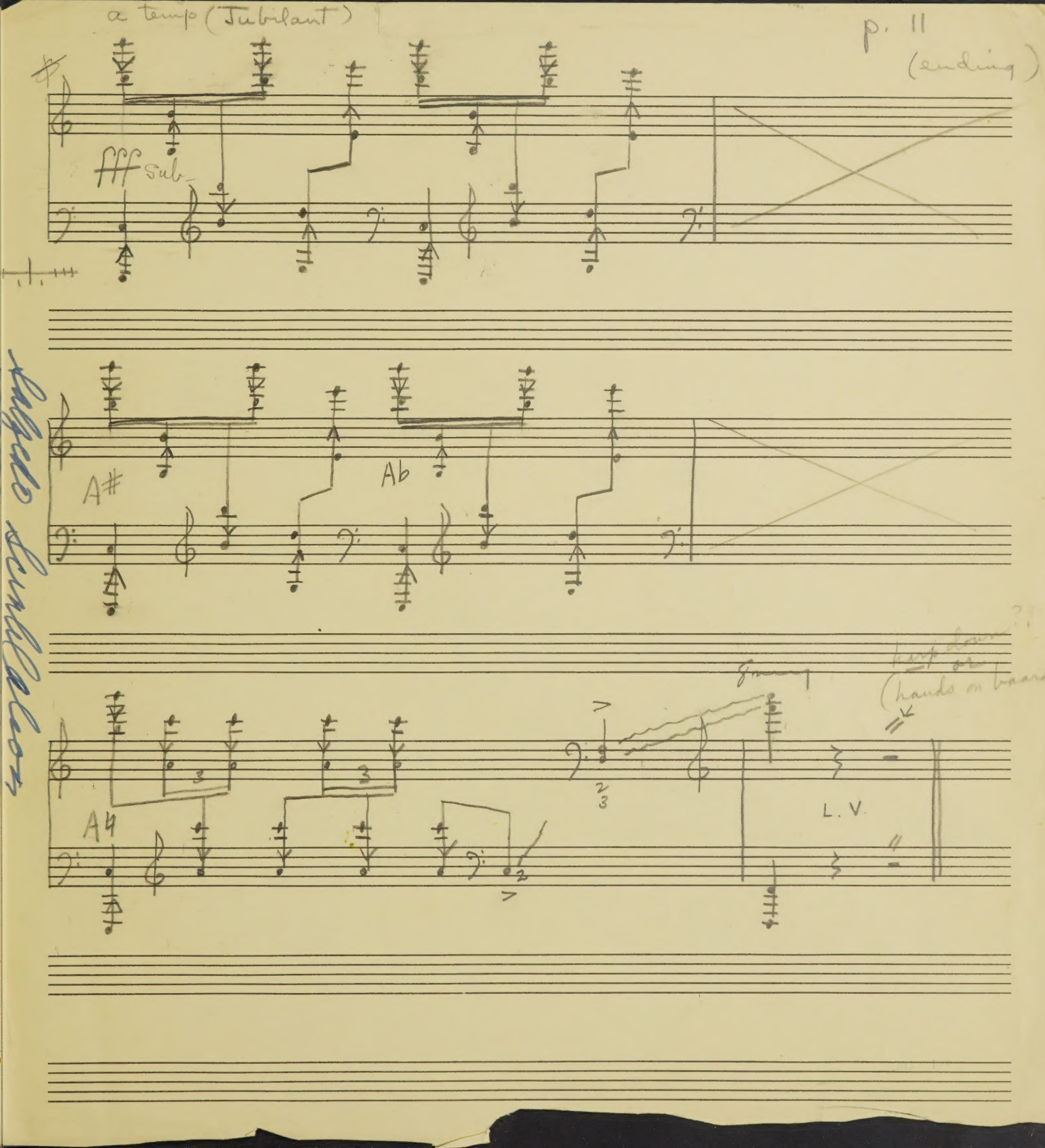
for

HARP

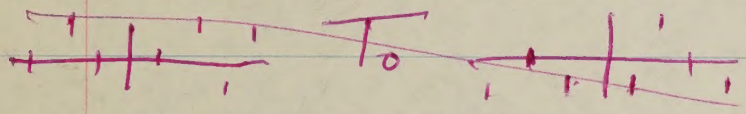
5

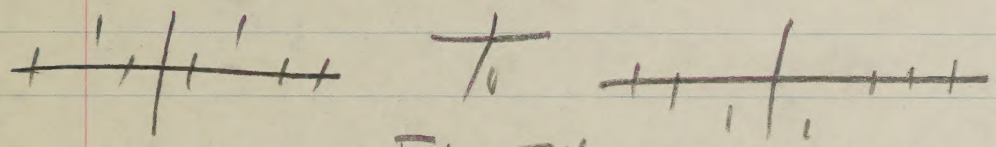
$1.25

ELKAN-VOGEL CO., INC.
PHILADELPHIA, PA.


a tempo (Jubilant)
p. 11
(ending)
fff sub
A#
Ab
A4
L. V.

not exact notes -- cover the area





from end bar 5
p 7

F♮ E#
C♮ B#

To Top p 10

p 10 bar 4: use rythm of bar 3!

be sure to move fingers on short "octave" - glisses ---

1) ⊃ = cross-sweep -- then
2) 3 short octave - glis - (use finger movement)
3) 1½ oct. (⊓)

to Marjorie Call

Mildred Dilling

Scintillation

Pablos Salzedo

1936

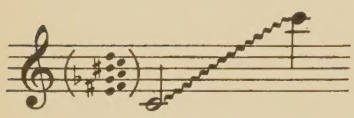
NOTE

Read all notes natural unless preceded by a ♯ or a ♭. The ♮ is only used occasionally, by way of precaution.

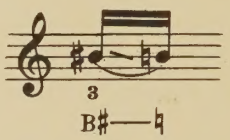
Toute altération (♯, ♭) n'a de valeur qve pour la durée de la note qu'elle précède. A moins d'indication contraire on doit donc considérer chaque note comme non altérée. Le ♮ n'est employé qu'occasionellement, par mesure de précaution.

o o o — Harmonics are written where they actually sound; they are made on the string an octave lower.

Les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquee.



Eolian Flux.
Flux éolien.



Sliding of pedal.
Glissé de pédale.

Brassy sounds: produced by playing with the fingernails very close to the sounding board.
Sons cuivrés: produits en jouant avec les ongles tout pres de la table d'harmonies.

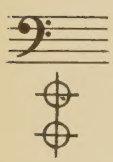
An expressive accent.
Un accent expressif.

to muffle.
pour étouffer.

to muffle, with the left hand, a chord (or a single note) played with the right hand, or vice versa, or with both hands.
pour étouffer, avec la main gauche, un accord (ou une note) joué par la main droite, ou vice versa, ou par les deux mains.

to muffle a specified group of strings.
pour étouffer un groupe spécifié de cordes.

Individual mufflings.
Etouffés individuels.



to muffle in the low register.
pour étouffer dans le registre grave.

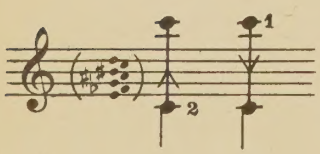
to muffle totally.
pour étouffer totalement.

to isolate a sound from the preceding sound.
pour isoler un son du son précédent.

L.V. — to let vibrate.
pour laisser vibrer.

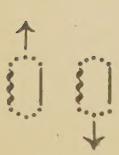
A dot above or under the fingering or at the end of the placing sign (⌐——¡) means to leave after a note, that is, not to connect.

Un point au-dessus ou au-dessous d'un doigté ou à la fin du signe pour placer (⌐——¡) veut dire de quitter après la note, c'est à dire, de ne pas placer.



Gushing chords. Slide bruskly from the starting note to the end note, as the arrow points (notice the fingering).

Accords en jet. Glisser brusquement de la note de départ à la note d'arrivée, d'après le sens de la flèche (observer le doigté).

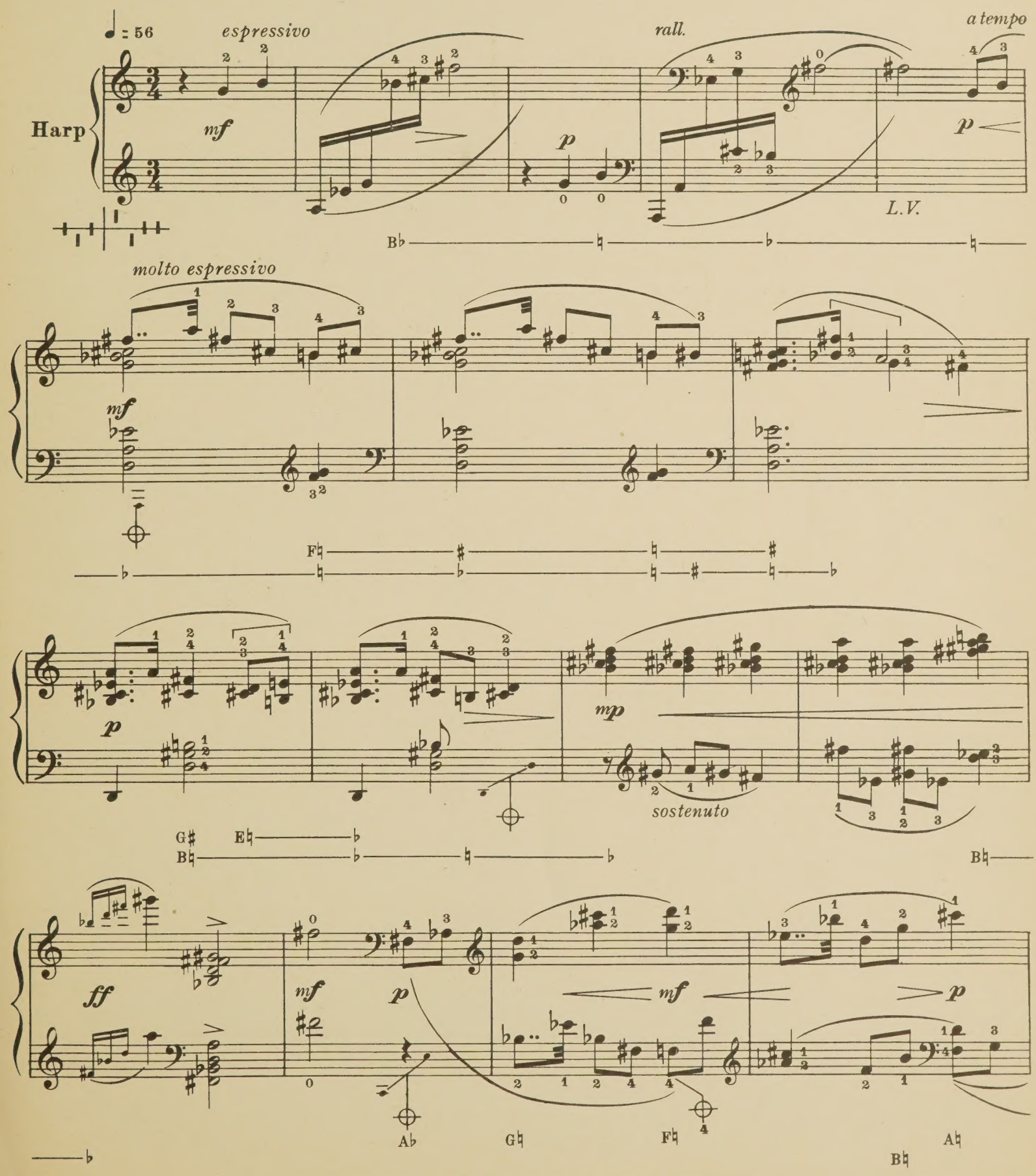


Eolian chords. Slide as rapidly as possible across a group of strings: upward (arrow pointed up) with the 2nd, 3rd and 4th fingers, according to the fingering indicated; downward (arrow pointed down) with the thumb.

Accords éolians. Glisser aussi rapidement que possible sur un groupe de cordes: de bas en haut (la flèche en haut) avec le 2me, 3me et 4me doigts, suivant le doigté indiqué; de haut en bas (la flèche en bas) avec le pouce.

Scintillation

CARLOS SALZEDO



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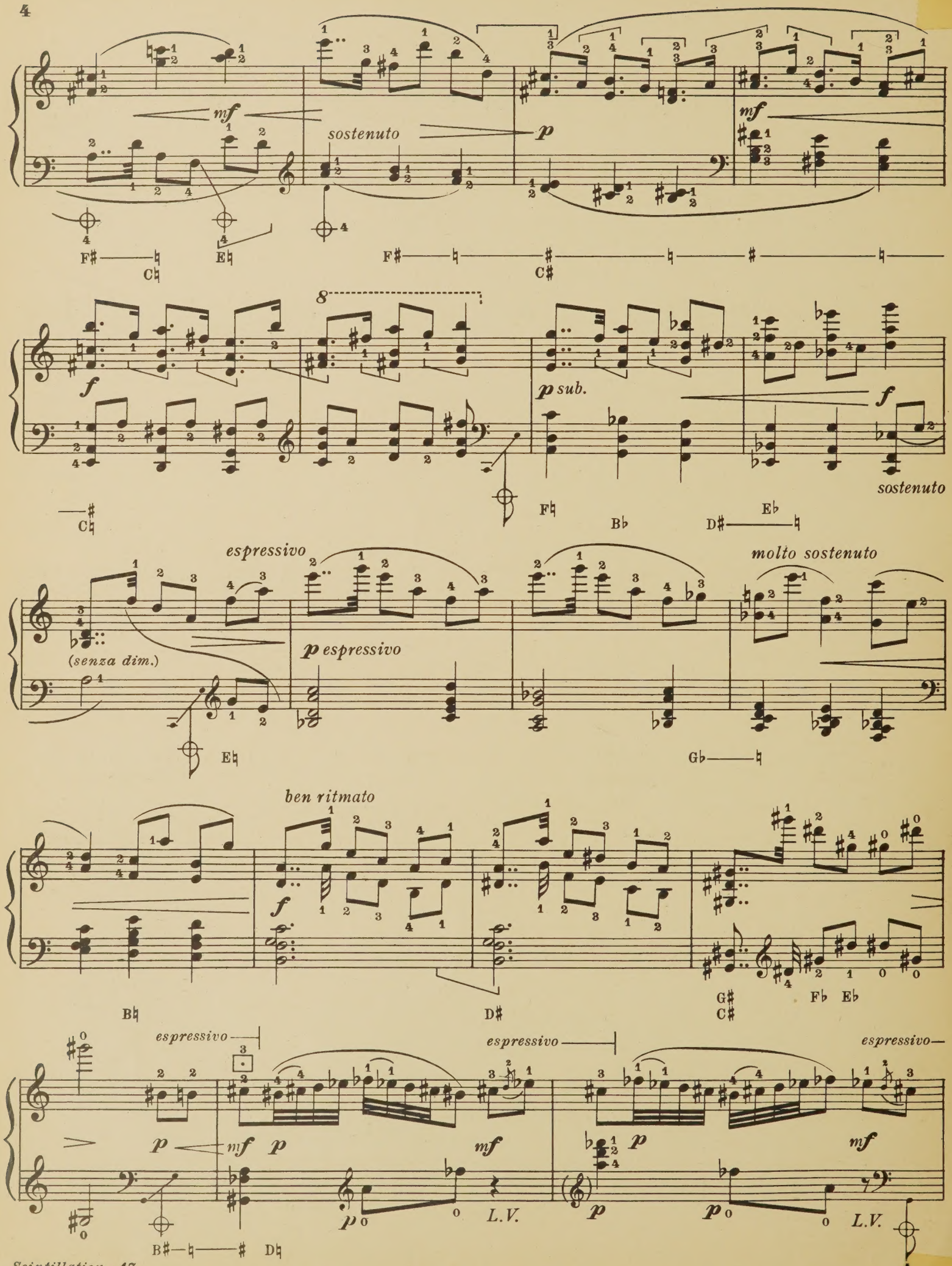
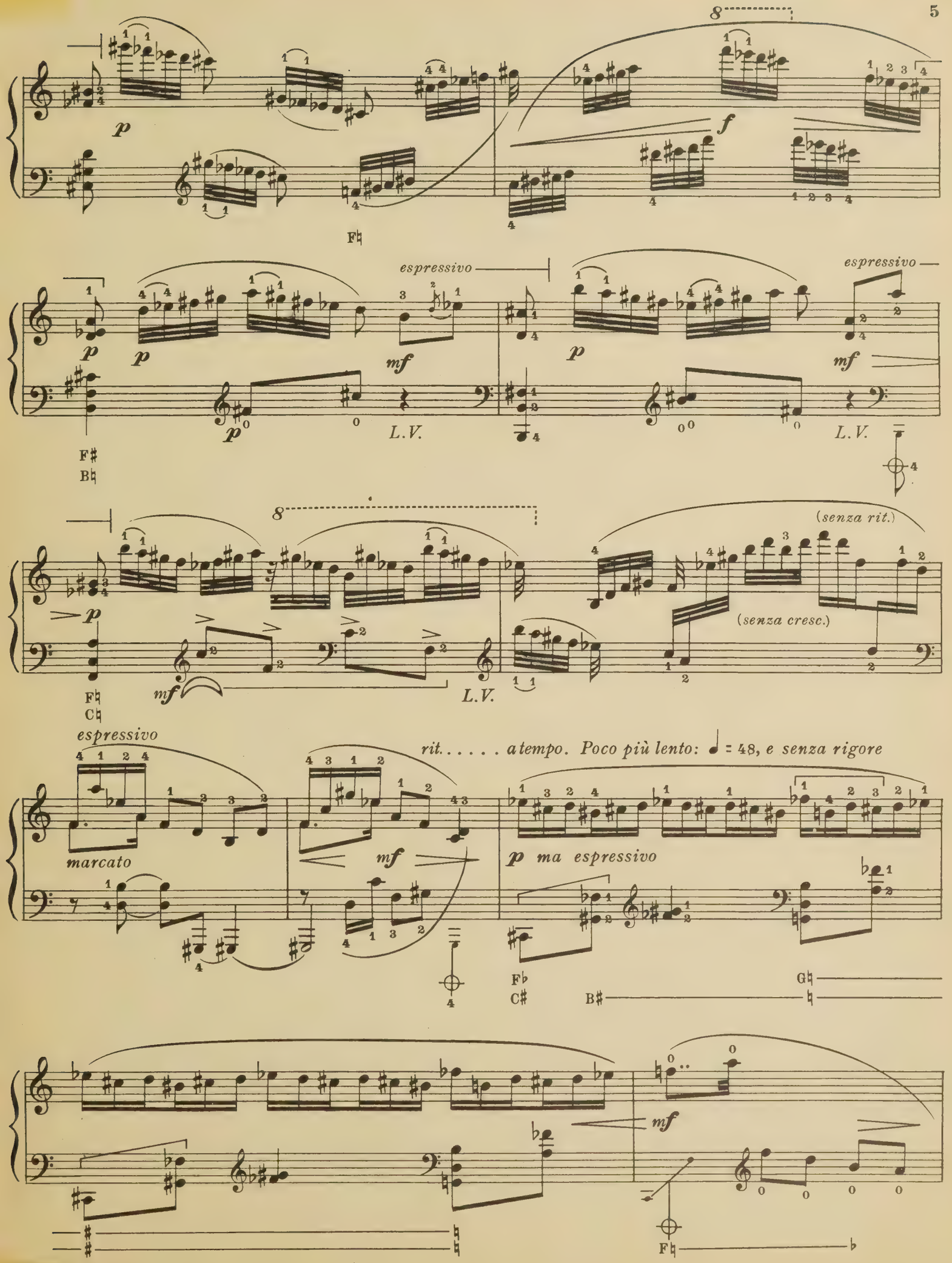
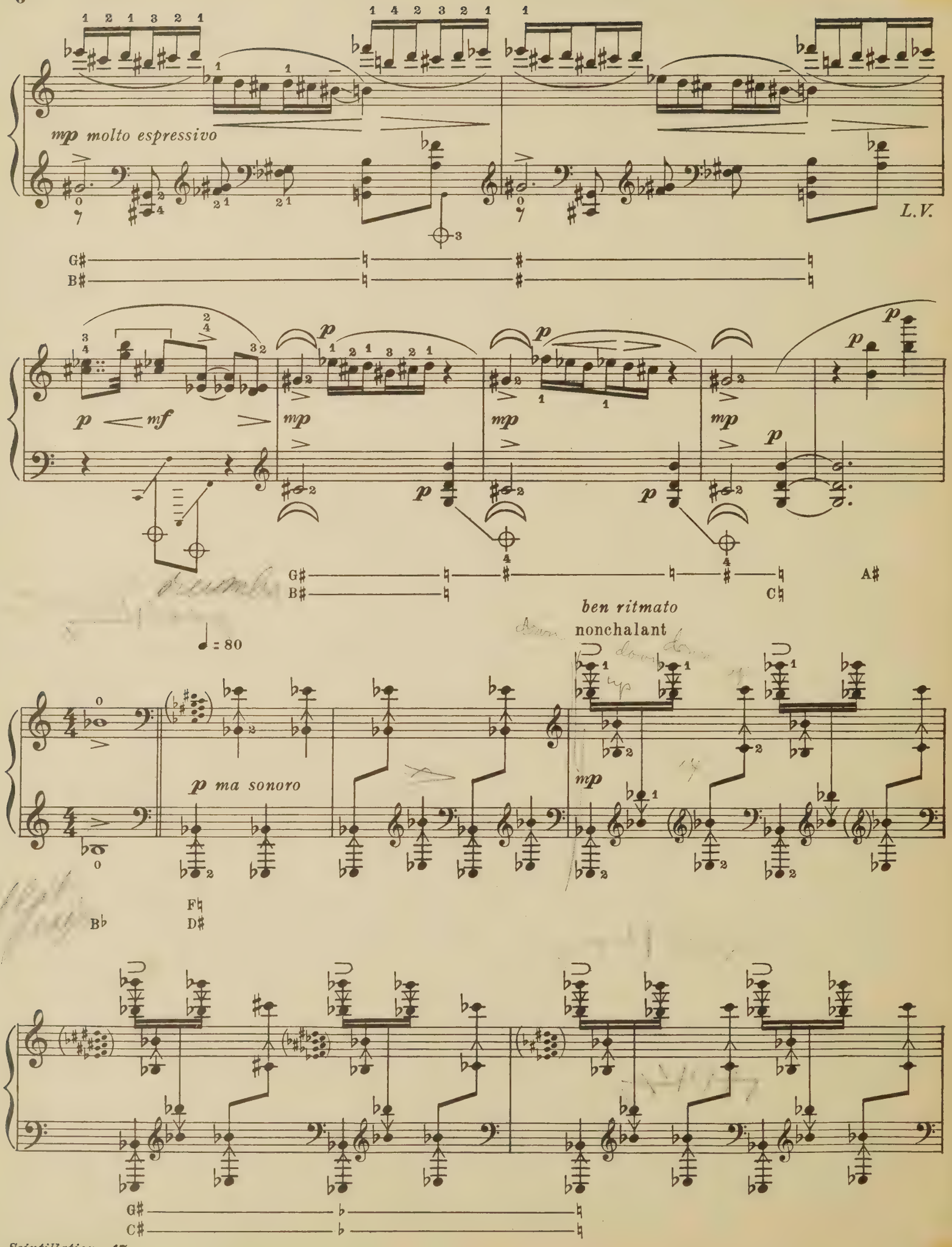
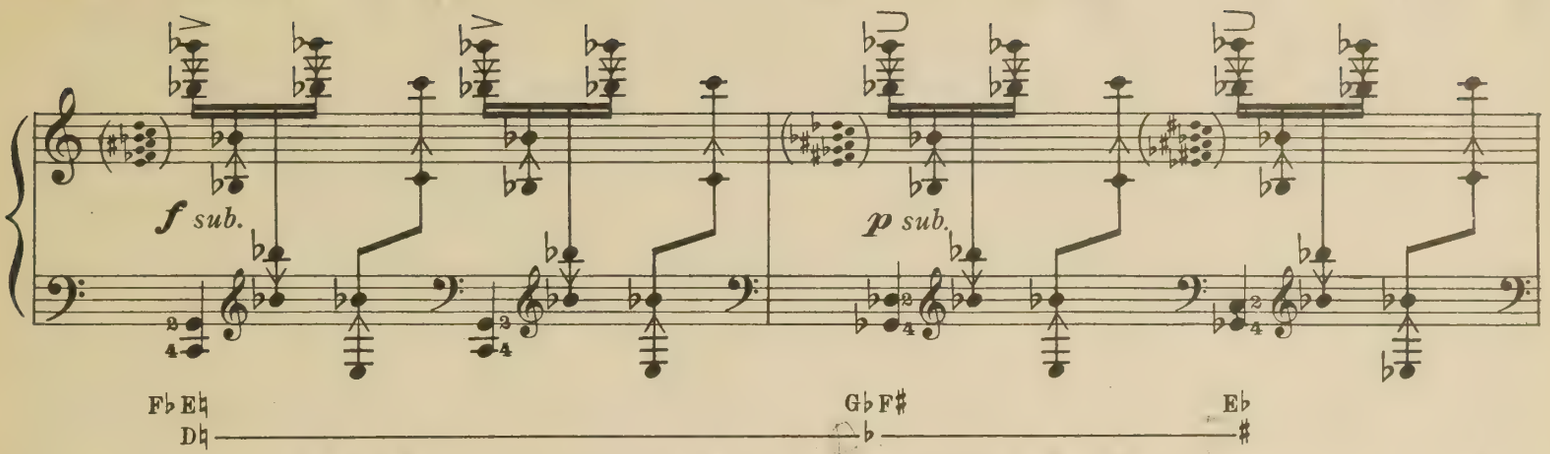
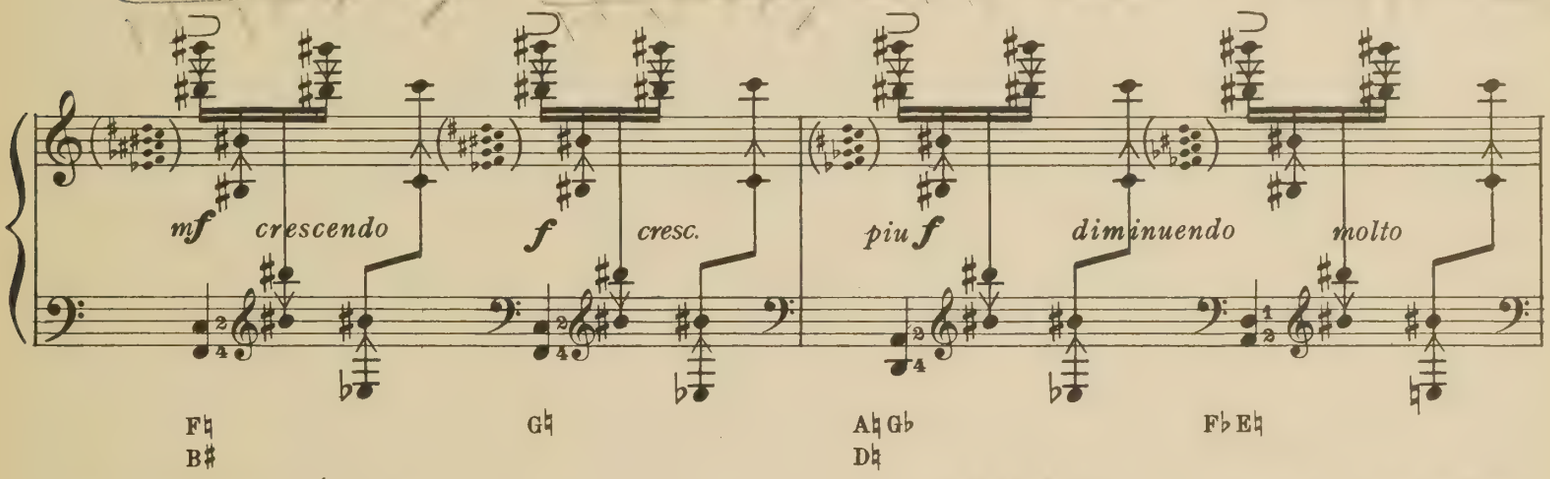

mf
sostenuto
p
mf
f
8
p sub.
f
sostenuto
espressivo
(senza dim.)
p espressivo
molto sostenuto
ben ritmato
f
espressivo
espressivo
espressivo
p
mf
p
mf
p
mf
p
L.V.
p
p
L.V.

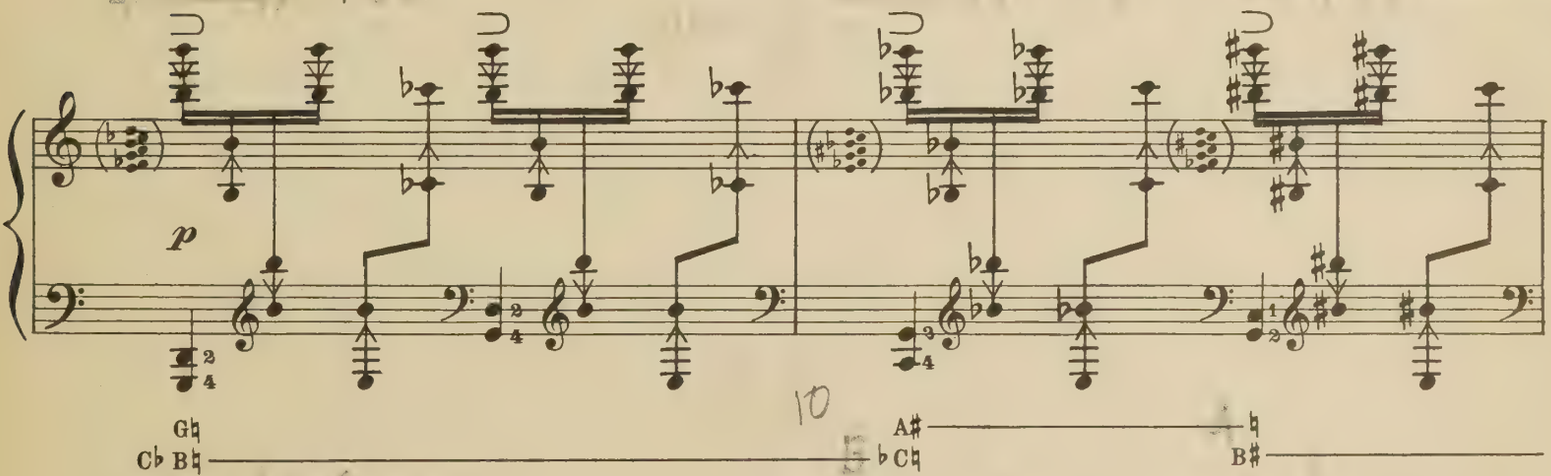
UPB

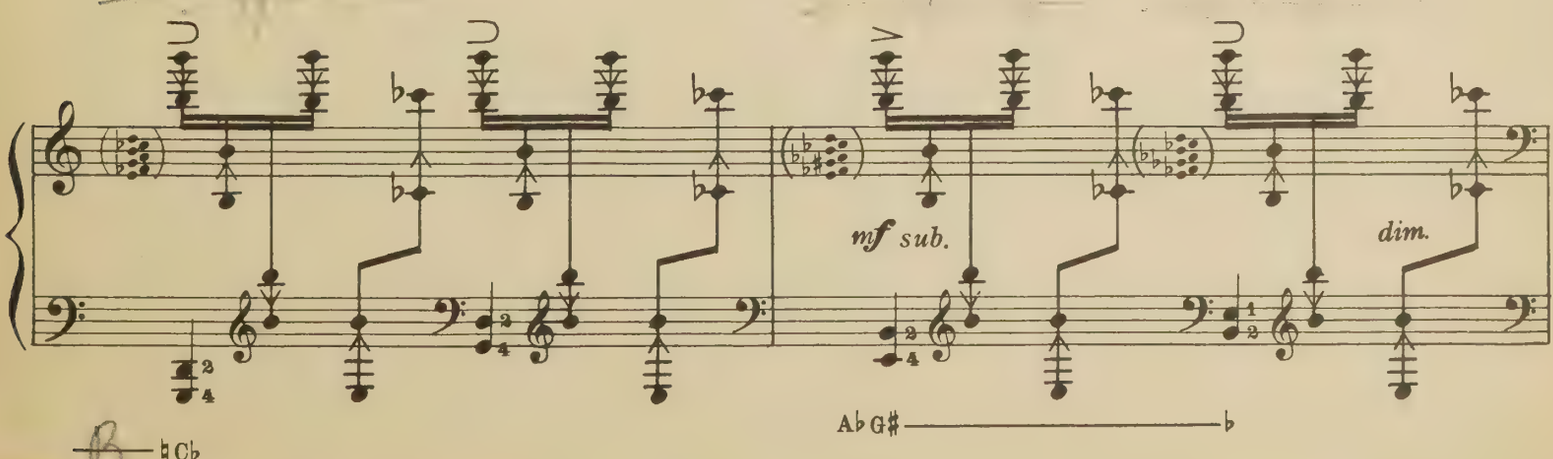

8
p
f
espressivo
mf
L.V.
(senza rit.)
(senza cresc.)
marcato
rit. . . . . a tempo. Poco più lento: ♩ = 48, e senza rigore
p ma espressivo

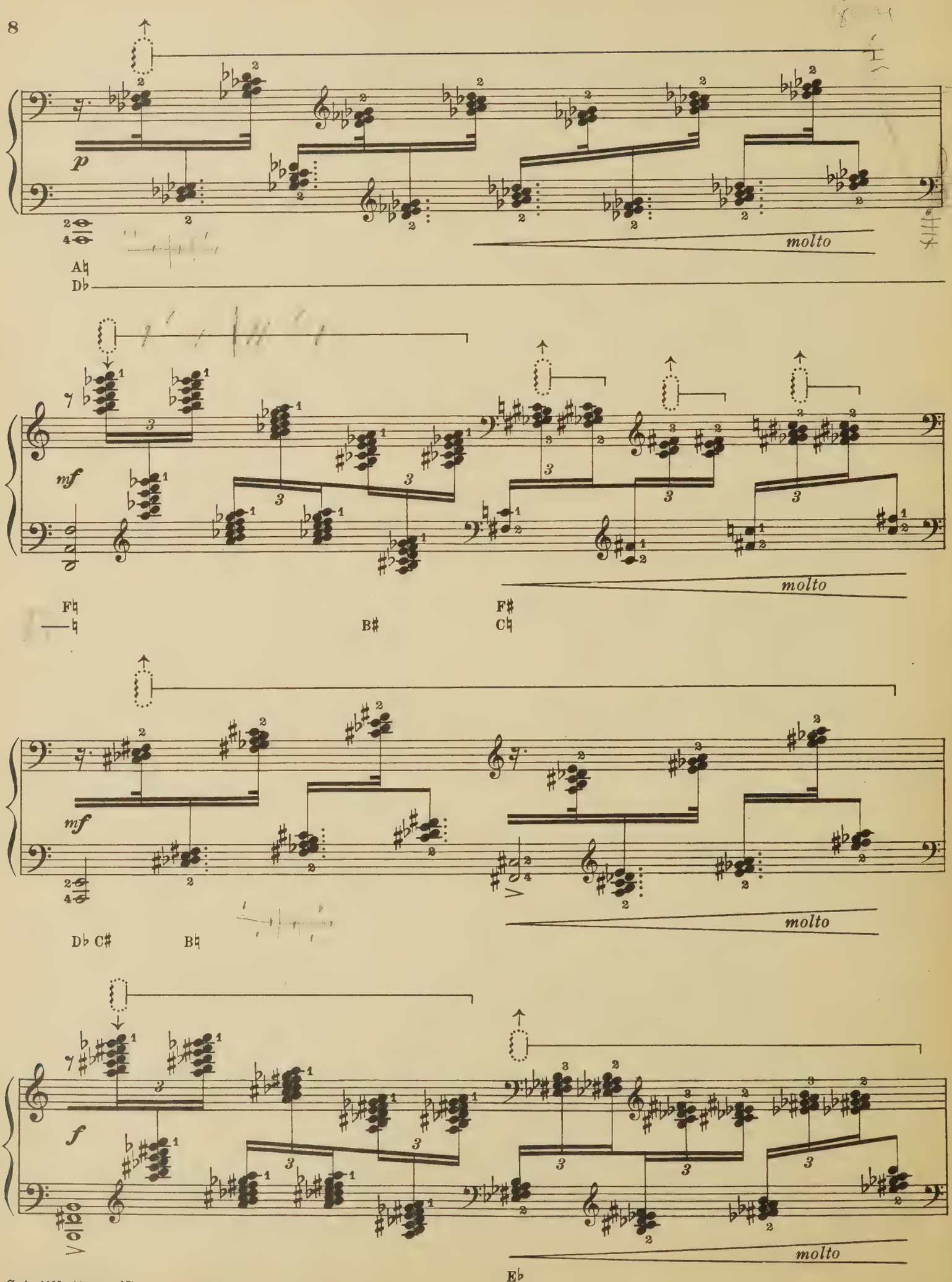

mp molto espressivo
L.V.
G♯
B♯
p
mf
mp
A♯
C♮
ben ritmato
nonchalant
♩ = 80
p ma sonoro
B♭
F♮
D♯
G♯
C♯

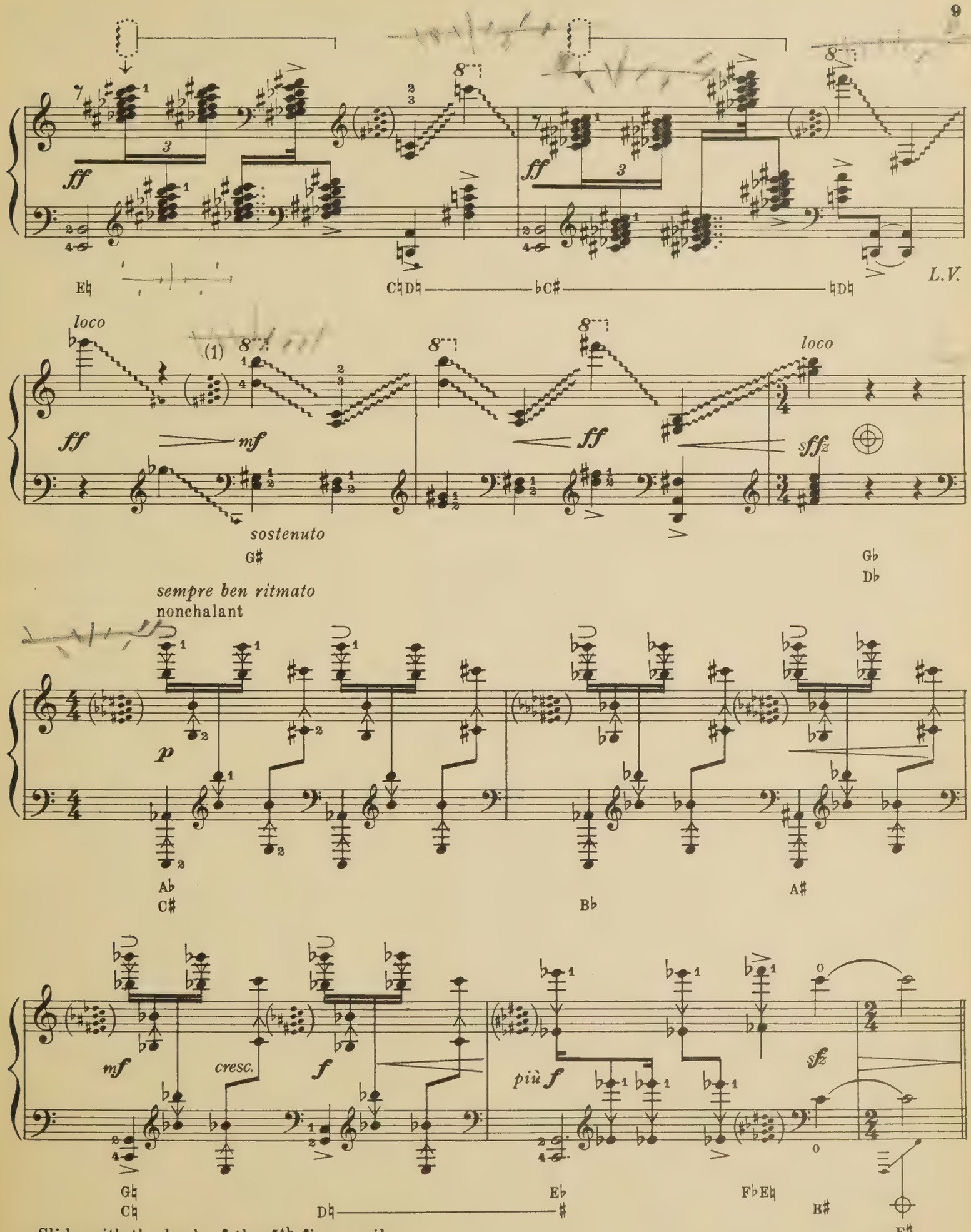

f sub.
p sub.
F♭ E♮
D♮
G♭ F♯
E♭


mf crescendo
f cresc.
piu f diminuendo molto
F♮
B♯
G♮
A♮ G♭
D♮
F♭ E♮


p
G♮
C♭ B♮
A♯
♭C♮
B♯

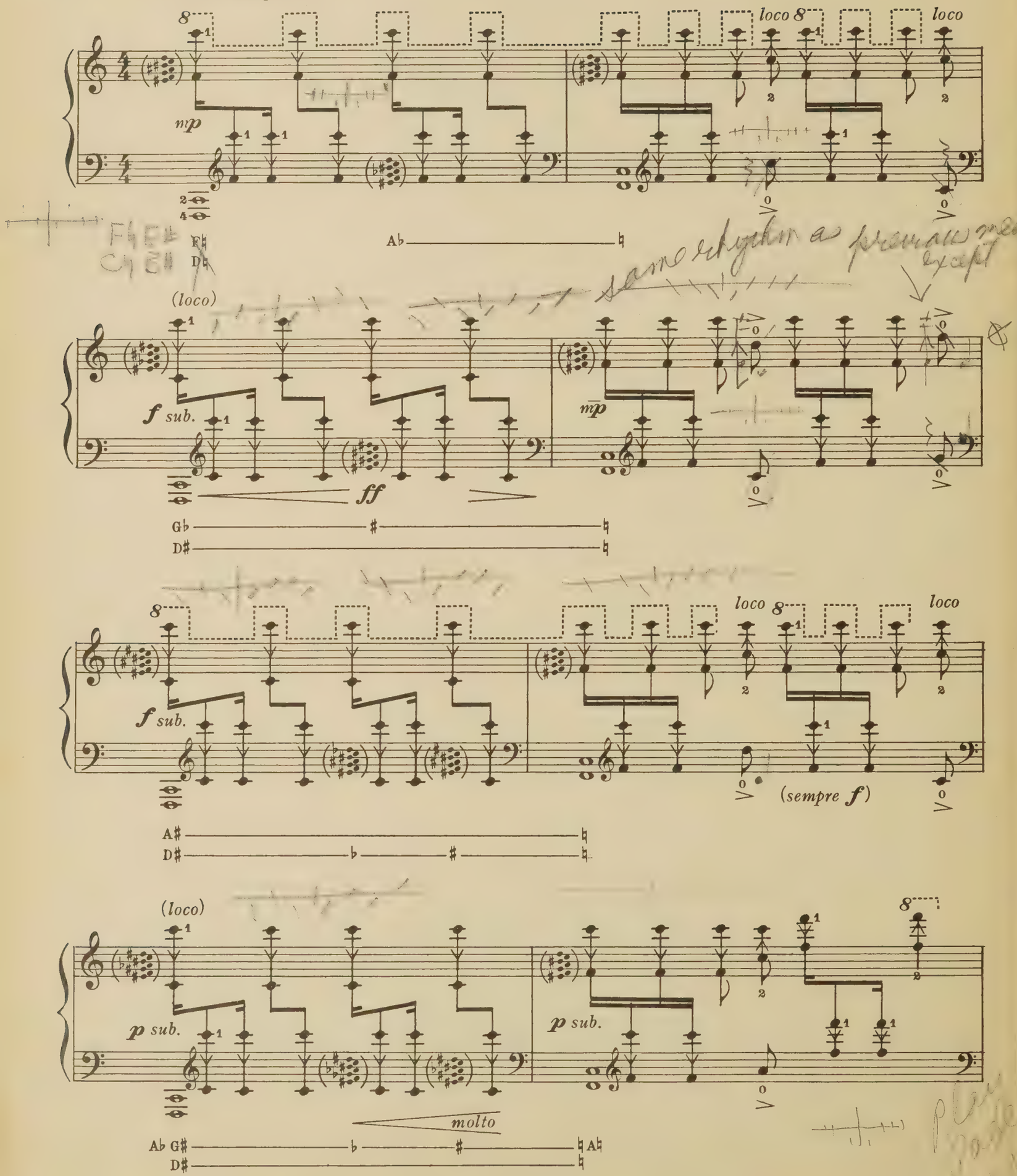

mf sub.
dim.
♮C♭
A♭ G♯

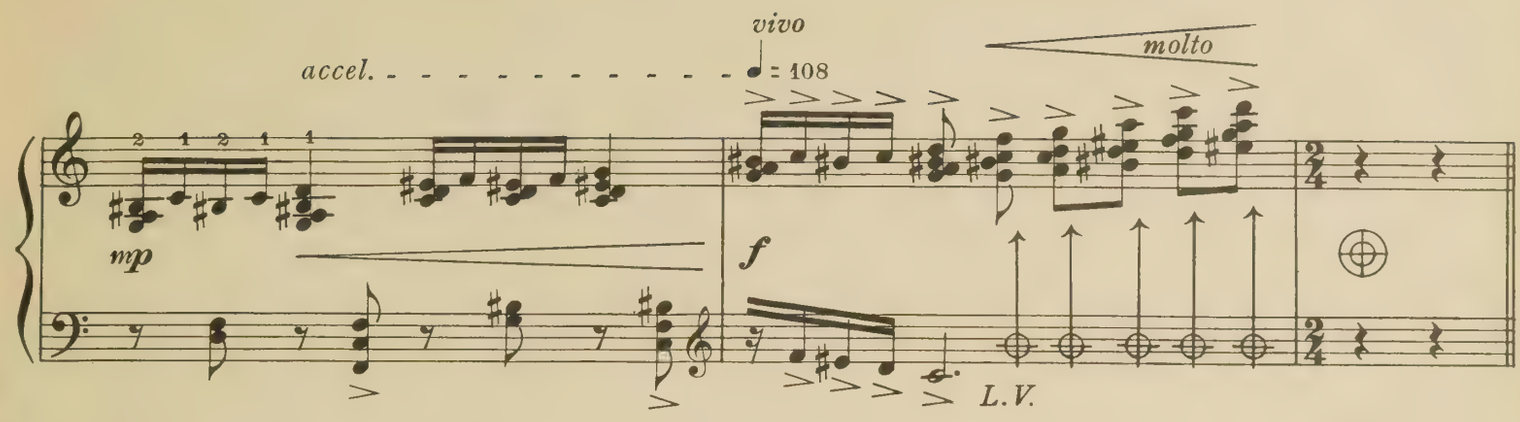

p
molto
A♮
D♭
mf
molto
F♮
—♮
B♯
F♯
C♮
mf
molto
D♭ C♯
B♮
f
molto
E♭



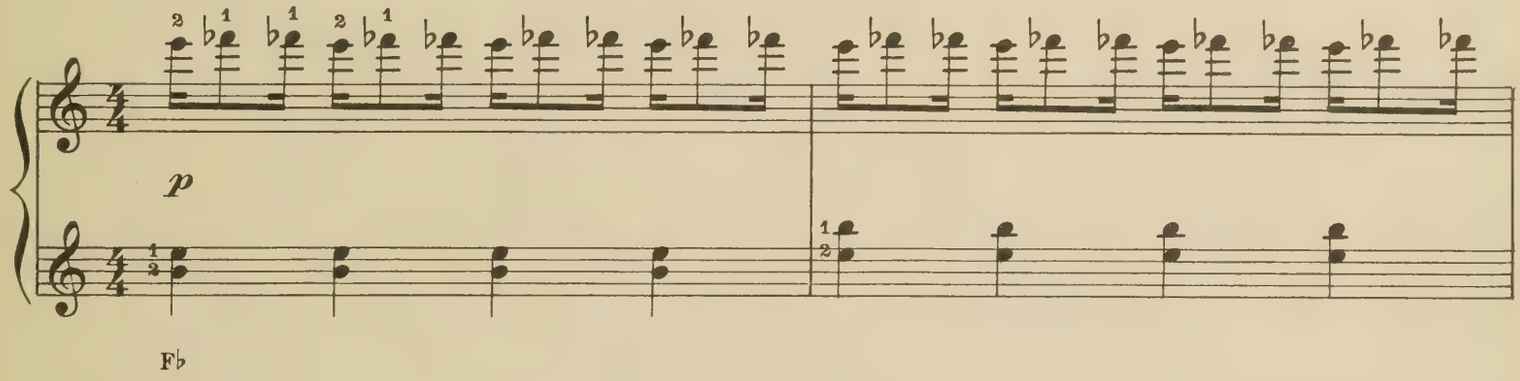
(1) Slide with the back of the 4th fingernail.
Glisser avec le dos de l'ongle du 4me doigt.

stesso tempo

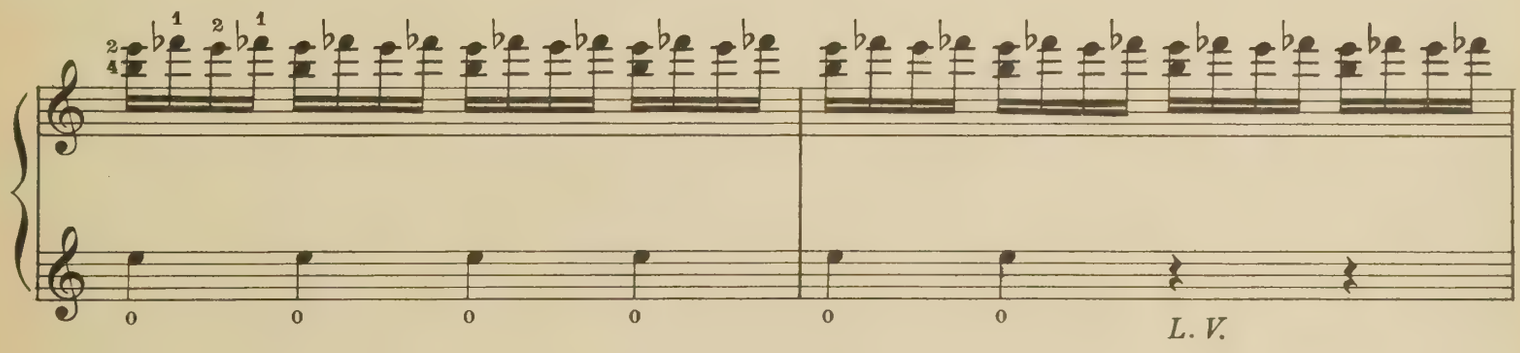


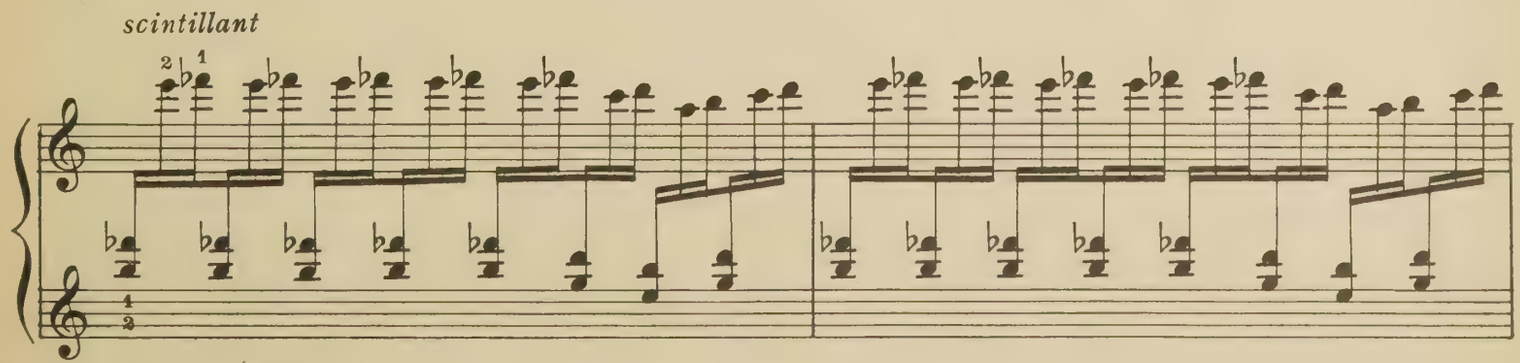

vivo
accel.
= 108
molto
mp
f
L.V.

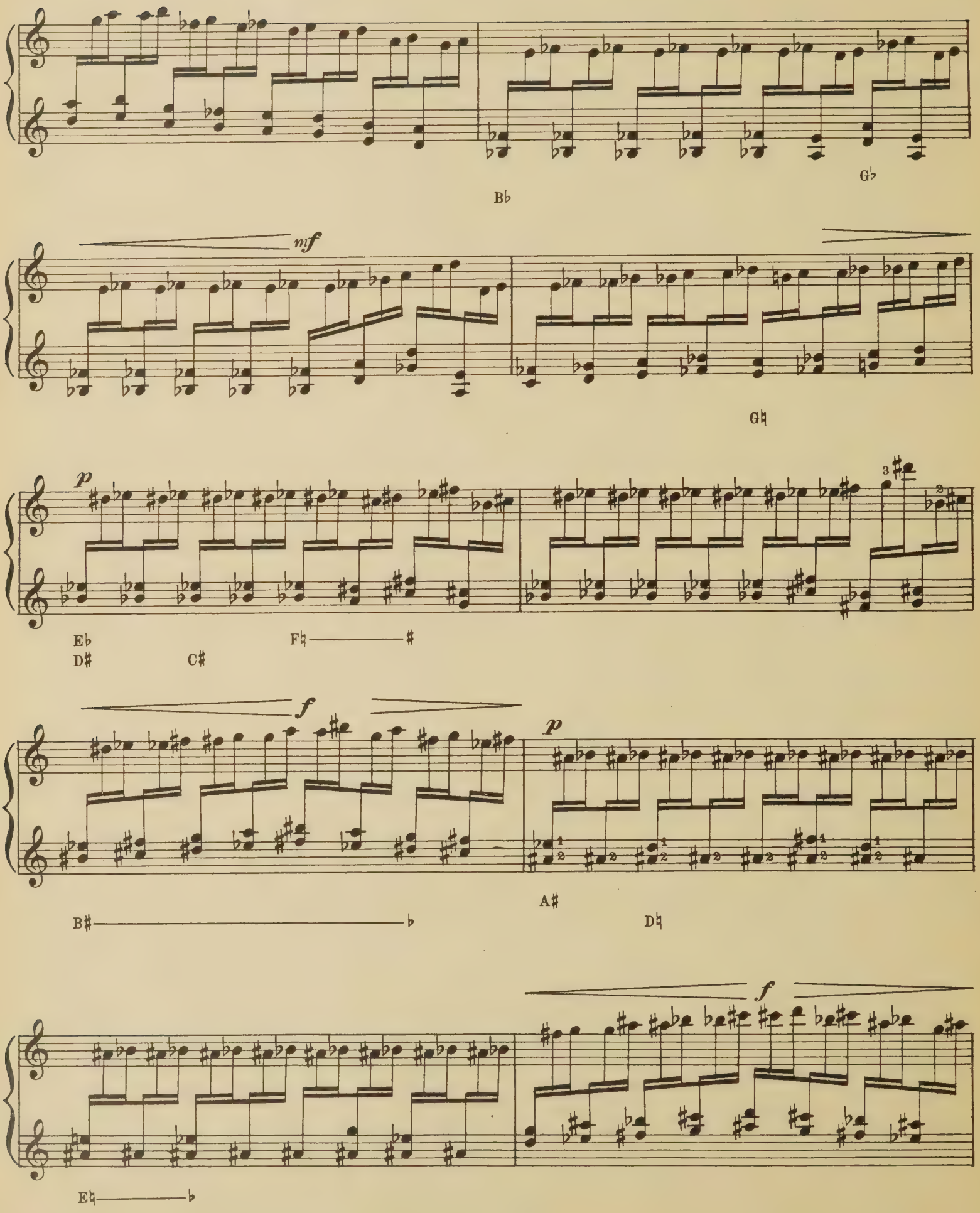
E♮
B♮

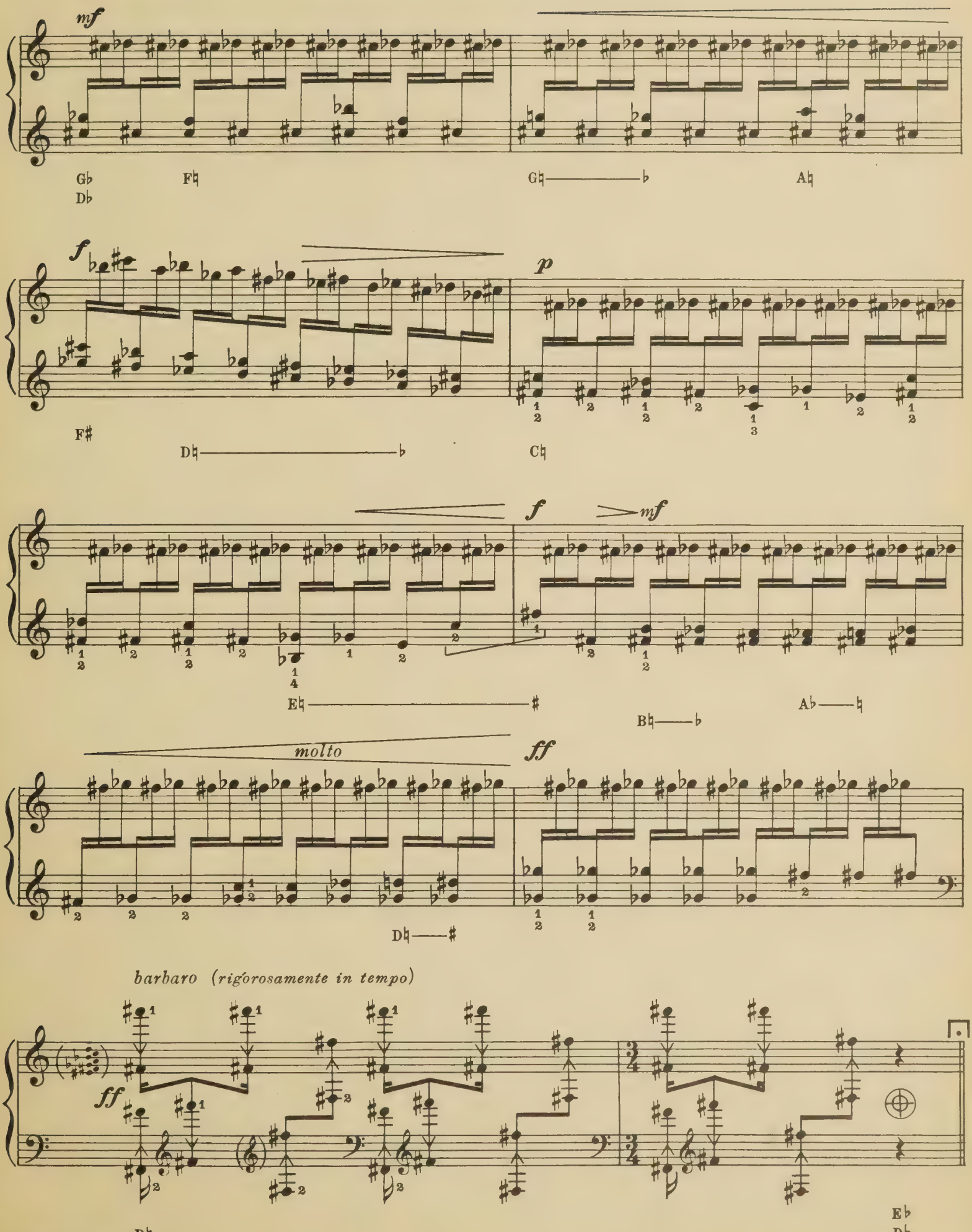

Vivo, ma non presto
= 120
p

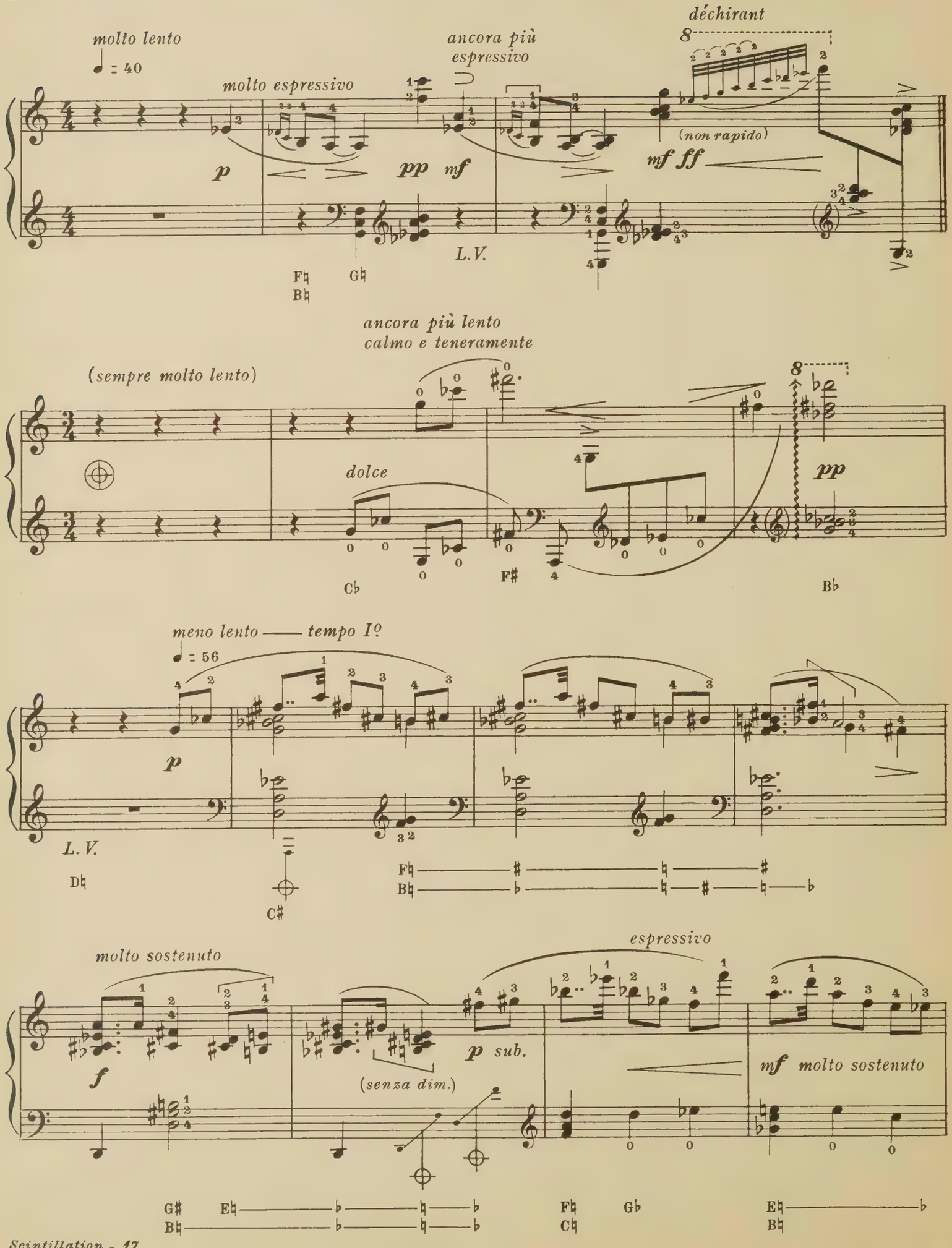
F♭


L. V.

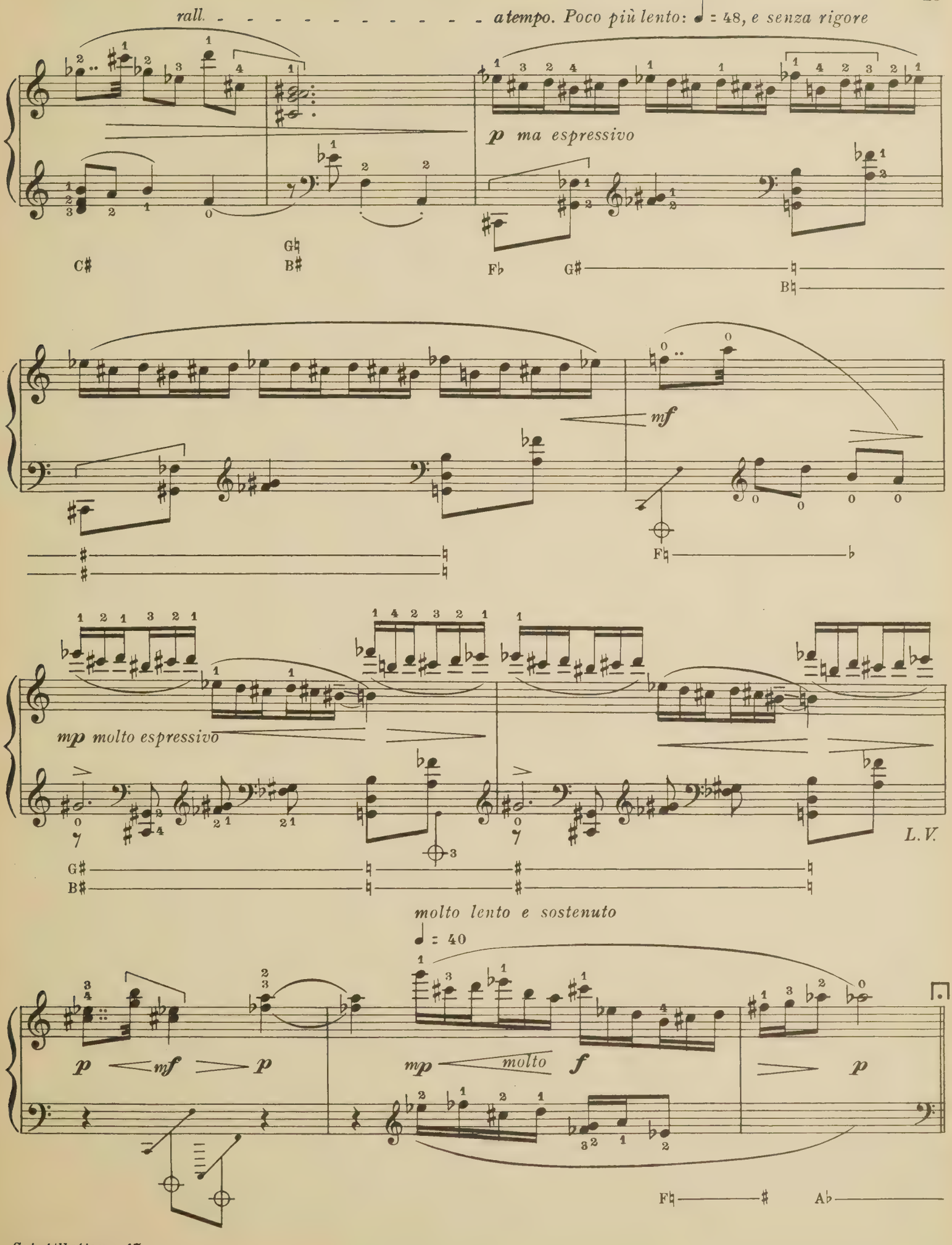

scintillant

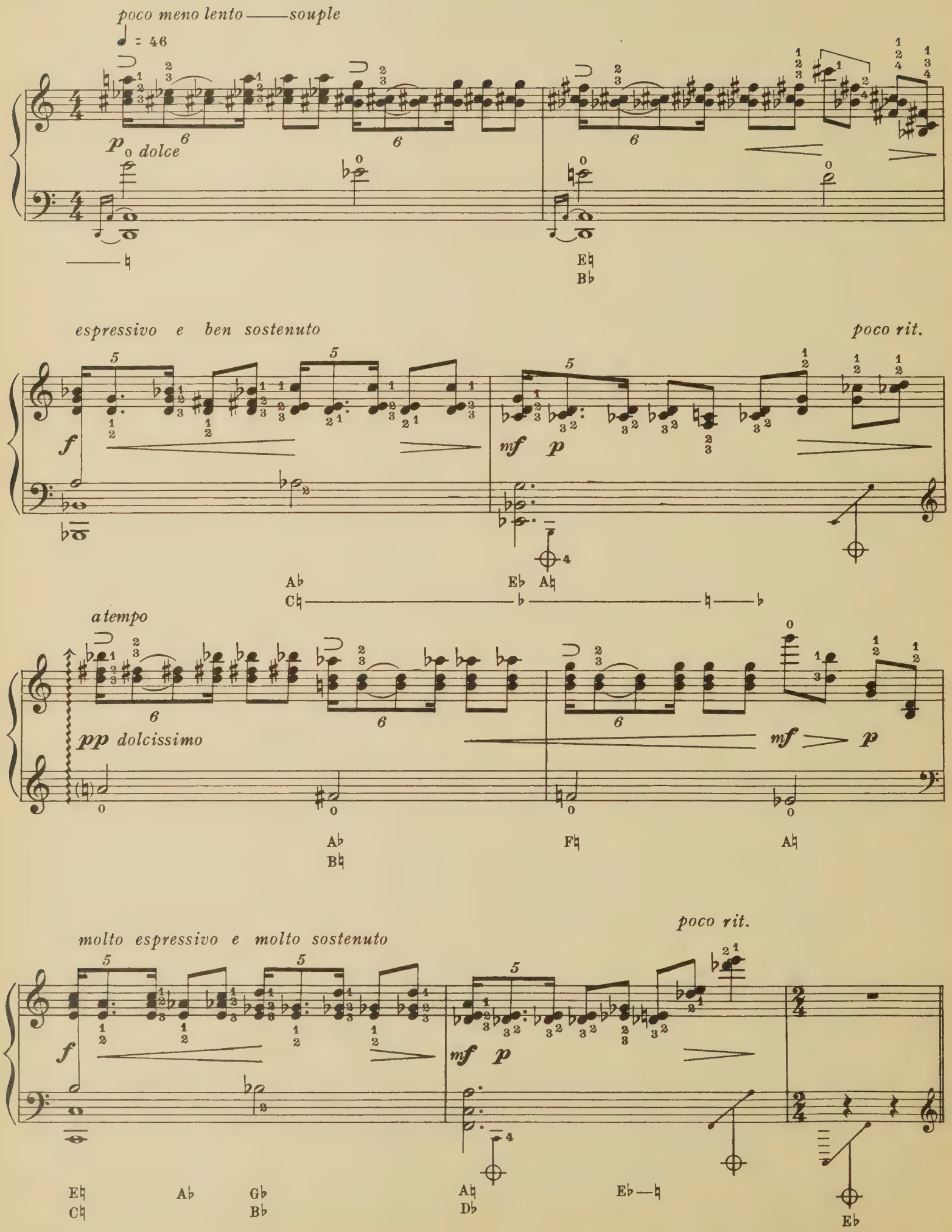

G♭
B♭
mf
G♮
p
E♭
D♯
C♯
F♮
♯
f
p
B♯
♭
A♯
D♮
f
E♮
♭

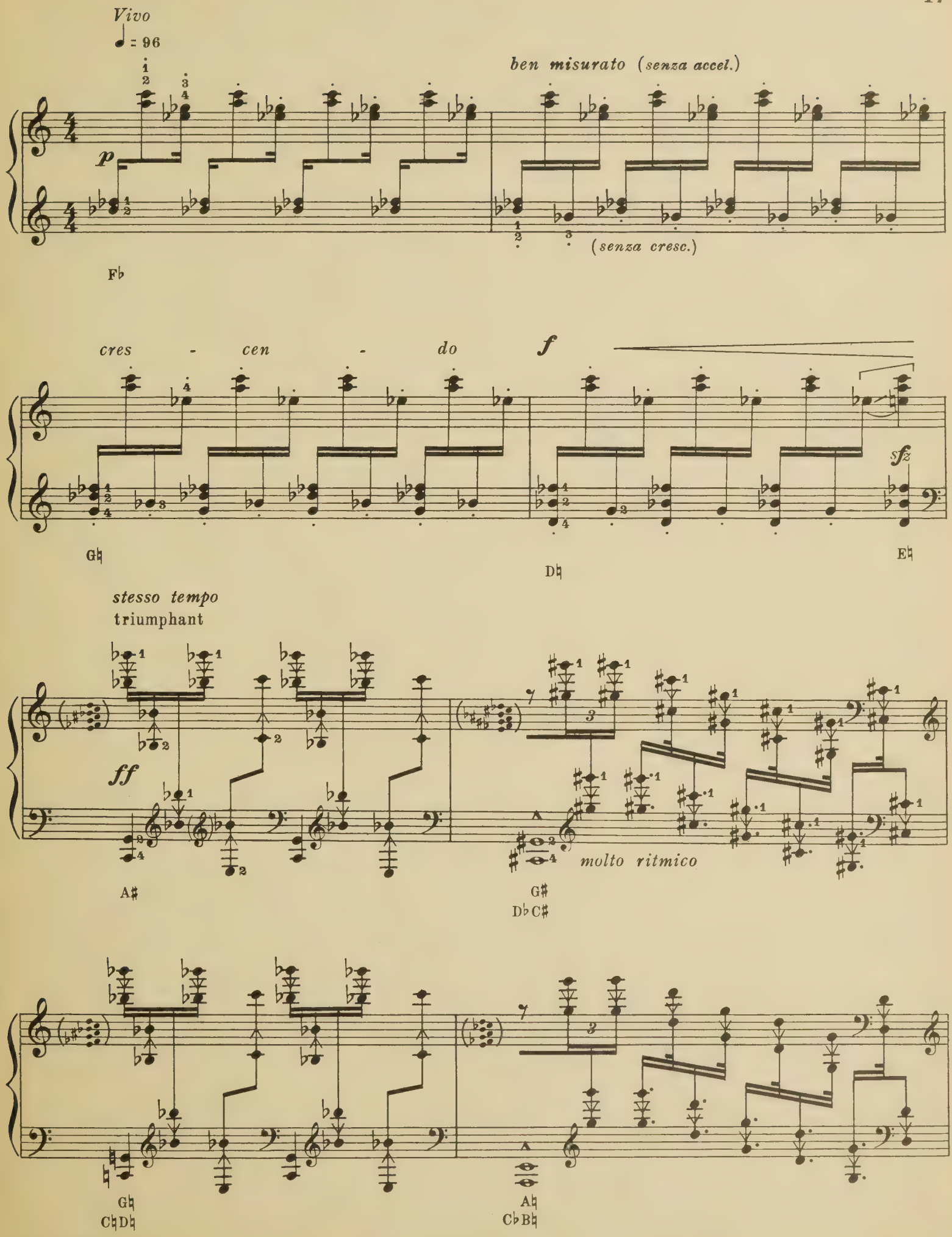

mf
G♭
D♭
F♮
G♮
♭
A♮
f
p
F♯
D♮
♭
C♮
f
mf
E♮
♯
B♮
♭
A♭
♮
molto
ff
D♮
♯
barbaro (rigorosamente in tempo)
ff
D♮
E♭
D♭

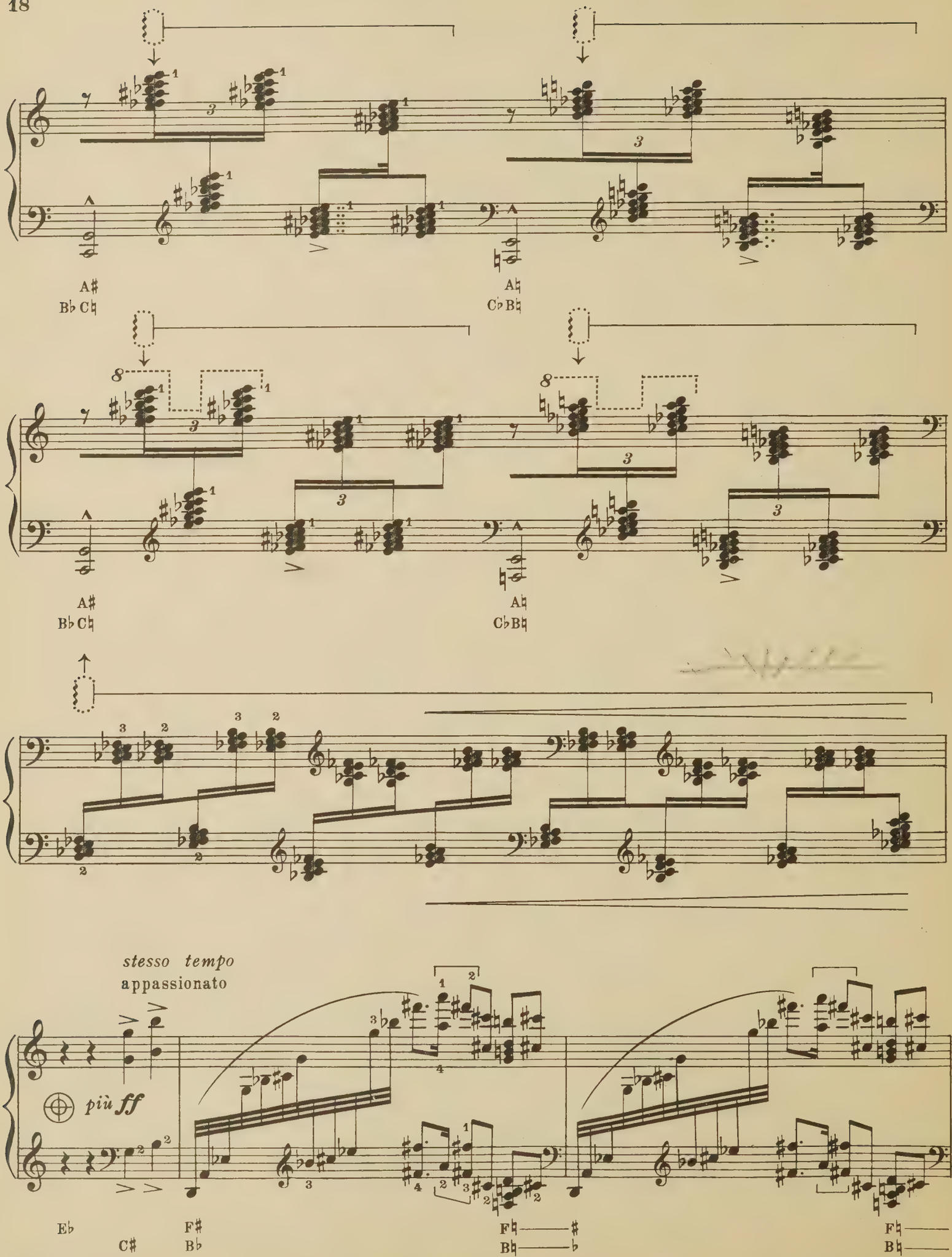

molto lento
♩ = 40
molto espressivo
ancora più espressivo
déchirant
(non rapido)
p
pp
mf
mf ff
L.V.
F♮ G♮ B♮
ancora più lento
calmo e teneramente
(sempre molto lento)
dolce
pp
C♭
F♯
B♭
meno lento —— tempo Iº
♩ = 56
p
L.V.
D♮
C♯
F♮ B♮
molto sostenuto
espressivo
f
(senza dim.)
p sub.
mf molto sostenuto
G♯ B♮ E♮
F♮ C♮ G♭
E♮ B♮

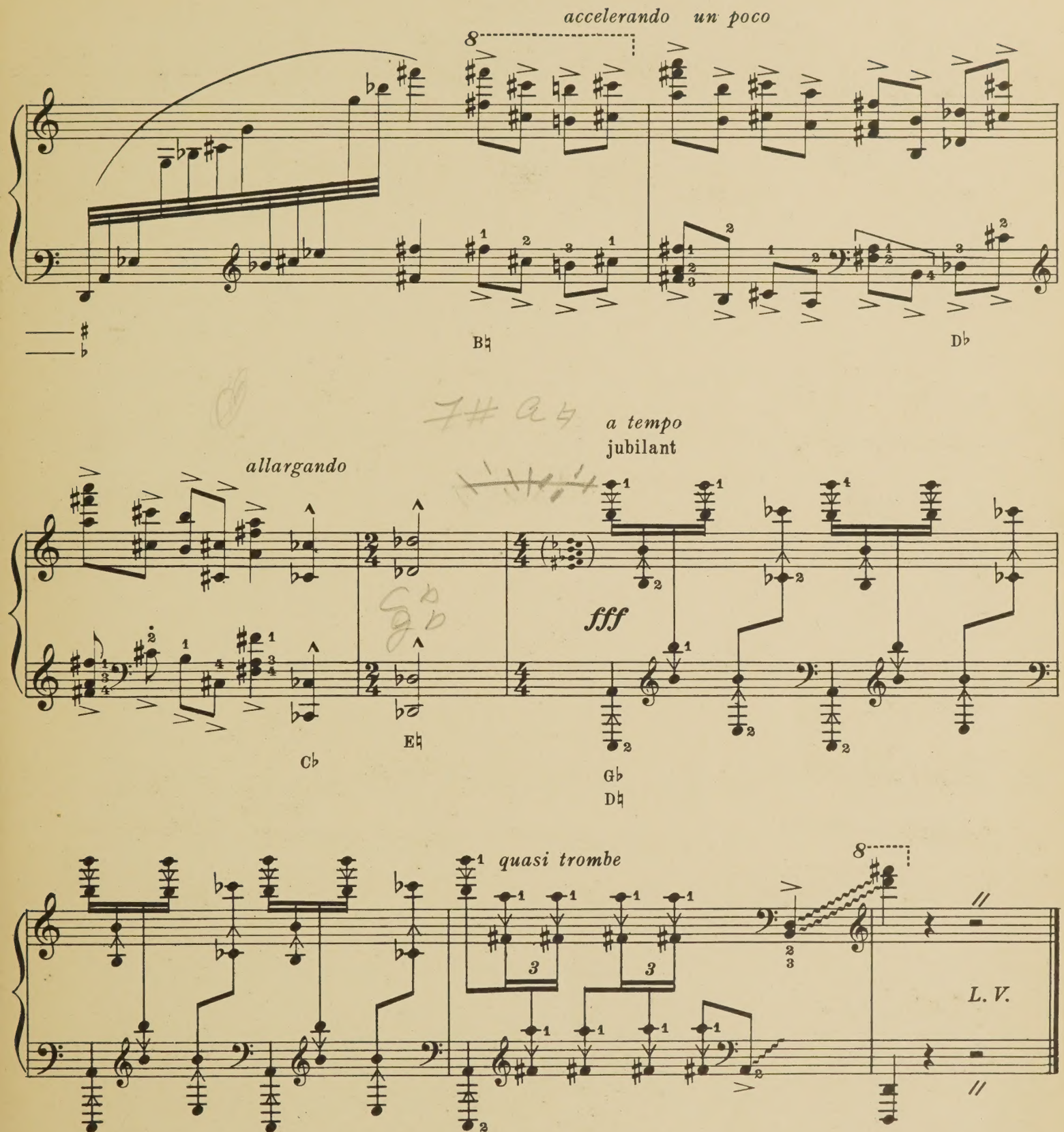
UPB


rall.
atempo. Poco più lento: ♩ = 48, e senza rigore
p ma espressivo
C♯
G♮
B♯
F♭
G♯
B♮
mf
F♮
mp molto espressivo
L.V.
G♯
B♯
molto lento e sostenuto
♩ = 40
p
mf
p
mp
molto
f
p
F♮
A♭


poco meno lento —— souple
♩ = 46
p o dolce
E♮
B♭
espressivo e ben sostenuto
poco rit.
f
mf p
A♭
C♮
E♭ A♮
atempo
pp dolcissimo
mf p
A♭
B♮
F♮
A♮
molto espressivo e molto sostenuto
poco rit.
f
mf p
E♮
C♮
A♭
G♭
B♭
A♮
D♭
E♭—♮
E♭


Vivo
♩ = 96
p
ben misurato (senza accel.)
(senza cresc.)
F♭
cres - cen - do
f
sfz
G♮
D♮
E♮
stesso tempo
triumphant
ff
molto ritmico
A♯
G♯
D♭C♯
G♮
C♮D♮
A♮
C♭B♮


A♯
B♭ C♮
A♮
C♭ B♮
A♯
B♭ C♮
A♮
C♭ B♮
stesso tempo
appassionato
più ff
E♭
C♯
F♯
B♭
F♮ ♯
B♮ ♭
F♮
B♮



Sept. 9, 1936
Camden, Me.

Scintillation (1936) — Carlos Salzedo

"The Harp is to Music what Music is to Life". Carlos Salzedo's contribution to the harp literature fully justifies that famous statement. His compositions contain what one dreams to hear in music: the things that are so rarely heard, because they can be expressed only on the harp.

Scintillation is an episodic composition for harp solos. Salzedo composed it upon returning from Mexico. This may account for the colorfulness of the work although the composer emphatically states that it has no relation with his Mexican sojourn. Thematically considered, Scintillation is built on classical dances of various periods. The theme is in the mood of a Sarabande. The middle period is conceived in a Tempo di Rumba. Then emerges a scintillating section justifying the title of the composition. Following a short emotional episode